

CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 45

TORONTO 2, CANADA

March 5th, 1932

50 PERCENT

of the leading

box-office hits

come from

METRO - GOLDWYN - MAYER



(See Inside Cover)

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AND 1932 IS STILL YOUNG!



The Motion Picture Herald makes a complete analysis of the box office receipts of 175 leading theatres in 30 key cities. Each month the 6 box-office champions are listed. Month after month Metro-Goldwyn-Mayer has consistently had 3 out of the 6 money pictures. In the Feb. 20th issue of the M. P. Herald you will find the box-office score for January. *And 1932 is still young!*

IN NOVEMBER

3 out of 6
for M-G-M

POSSESSED (Joan Crawford—Clark Gable)
SIN OF MADELON CLAUDET (Helen Hayes)
CUBAN LOVE SONG (Lawrence Tibbett)

IN DECEMBER

3 out of 6
for M-G-M

THE CHAMP (Wallace Beery—Jackie Cooper)
PRIVATE LIVES (Norma Shearer—Robt. Montgomery)
POSSESSED (Joan Crawford—Clark Gable)

IN JANUARY

3 out of 6
for M-G-M

EMMA (Marie Dressler)
HELL DIVERS (Wallace Beery—Clark Gable)
MATA HARI (Greta Garbo—Ramon Novarro)



"It's a
pleasure!"

**EVERY MONTH IN
THE YEAR—**
Metro-Goldwyn-Mayer
leads the industry!

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Exhibitors

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RAY LEWIS

Editor and Managing Director

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Probing Stock Issues



MOTION PICTURE shares will be included in the investigation of "all abuses" of the New York Stock Exchange, which will be included in the Senate Resolution recommended by the Senate Banking and Currency Committee of the United States.

The Hoover administration has asked that the proposed inquiry be limited to short sales, but it is to be hoped that such an investigation will take on a greater latitude; and delve into the manipulations of controlling interests, who "bull" the public and then having sheared them "skin deep," work "within the law," in the refinancing and merger policies, over which the ordinary investor has no control!

The spirit of "easy money-making" is as contagious as it is infectious. It spreads like a plague, and travels as fast as "bad news." Despite the numerous "bear raids," the general public is a "bull," even when the market lies as "flat as a pancake."

Most gamblers, who are born with this impulse, or acquire it, will bet, or take a chance on anything, from a couple of trained fleas, to buying rights for shares, after the "bunkum" of the "split ups."

It is, however, this "bunkum," bordering perilously close to "false pretences," and which is contained in the refinancing policies which inevitably follow the flooding of the market with "watered stock," which finally impresses the ordinary investor with the fact that he stands a better chance at a race track, with his investment, than he does by being a minority shareholder under the present system.

The Canadian public bought Famous Players shares because of the company's propaganda that they were fostering a Canadian company. Later on the Canadian public even gave up "voting rights" in their added purchase of Famous Players Canadian Corp. shares, believing the "selling" statement of those in control, "To ensure Canadian control."

Still later, Canadian shareholders exchanged their Canadian shares for Paramount-Publix shares, again believing those in control, who emphasized increased dividends, diversified world interests, etc., etc.

How much, if any, of all the statements upon which shares are sold, or exchanged, have been true; and do not such statements come within the realm of False Pretences, just as much as the giving of a cheque when there are no funds to cover?

There should be an Investigation in Canada and legislation. The stock market should be as safe an investment, at least, as a bottle of poison, upon which label there are the chemical ingredients of the solution, plus a skull and cross bones.



RALE



RAY LKWIS

PRESENTS

EVERY theatreowner in the Minneapolis territory has at some time or other written letters to his Congressman and to the American Society of Composers, Authors and Publishers, and everyone connected with it, asking for relief from the Music Tax," W. A. Steffes, President of Allied, informed the Trade Press.

Steffes was replying to a statement purported to have been made by E. C. Mills, General Manager of the American Society of Composers, Authors and Publishers; that the Society did not contemplate a decrease in the "license fee," since the society has had no request for relief from either large or small exhibitors.

Steffes states "We yelled plenty," and that the yell "will be amplified at the Allied Convention to a tune that is loud enough for even Mills to hear."

Mr. James Annand, General Manager of the Canadian Performing Right Society Limited, informed *The Digest* that his Society represents "The American Society of Composers, Authors and Publishers; three of the directors of the Society being British representatives, and three from the American Society."

Meanwhile Representative Sirovich, Chairman of the House Patents Committee of the U. S., has promised U. S. Independent exhibitors relief, the latter who stated that "Deplorable conditions existed in the industry due to copyright law abuses."

The exhibitors attacked the provisions of the copyright law, under which distributors prosecute for violation of the copyright law.

Mr. Abram F. Myers, General Counsel of Allied States Association, in presenting his brief on the situation, pointed out that the exhibitor by virtue of the agreement which he signs, pays three times for the music reproduced in his theatre.

WE, IN CANADA, have always contended that if distributors have copyright protection for their films in Canada, they must have the music, which is part of the film protected in the copyright also; and since exhibitors pay distributors a film rental for the public exhibition of films, all of the picture, the dialogue including the music; why should the Canadian Performing Right Society Limited, in Canada, or the American Society of Composers, Authors and Publishers be permitted to collect a music tax?

Recently, in Toronto, there was a deputation for theatre tax relief, and in the United States there is a consolidated effort to impress the Government with the necessity against increased theatres taxes, what about a consolidation of effort against the music tax?

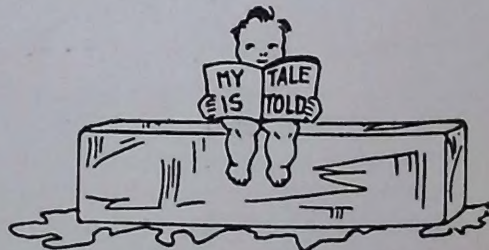
OUR good friend, George W. Weeks, has become President of the new Mayfair Pictures (formerly Action Pictures). The producing schedule includes 24 pictures, including four specials. Something makes us wonder if Mayfair is not a "new relation" of Paramount-Publix?

The Wall St. Journal states that the appointment of a receivership for General Theatres Equipment Corp. "is the direct result of its controlling ownership in Fox Film Corp., which discontinued dividends some time ago."

General Theatres owns 1,336,600 shares of Fox Film Corp., of which 500,000 shares were pledged as security for a bank loan of \$10,000,000 as of Dec. 31, 1930. Bank loans of General Theatres now total \$19,700,000. "There is outstanding \$29,984,200 ten-year 6 per cent convertible debentures, interest payments on which depended the maintenance of the Fox dividend payment, was met on Oct. 1st, 1931, but payment due April 1st, 1932, cannot be made." Which makes us wonder where Paramount-Publix is heading with its obligation to repurchase on agreement, several hundred thousand shares of Paramount-Publix stock at \$75.00, \$80.00 and \$85.00 a share!

Already it has been necessary to arrange deferred payments, but where will the shareholders be at the Grand Finale, and those Canadian shareholders, who exchanged their shares for Paramount-Publix?

TWO PICTURES are creating much talk in Toronto, "Broken Lullaby," directed by Lubitsch, playing the Tivoli, has been advertised by the public, as a picture one should not miss seeing; the other picture, "Shanghai Express" with Marlene Deitrich has had the opposite kind of advertising. For instance, "Shanghai Express" finds that most talented and alluring star, Deitrich, in a mere walking part; and the public came to see Deitrich.



Expert Safe-crackers get Haul \$2,000, Vancouver Theatre, Granville St.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Arrowsmith," a United Artist feature with Ronald Colman and Helen Hayes, supported by Richard Bennett, Myrna Loy, Lumsden Hare and A. E. Anson. Ronald Colman is a young graduate doctor, who has decided to devote his life to science; but who changes his mind after meeting Helen Hayes. They are married, and Colman becomes a country practitioner. His big chance arrives when he perfects a serum, and gains a place in an American scientific institution. His year spent there appears at first to be very unsuccessful, but his efforts are gradually crowned with success, when he discovers a serum that is a very potent germ killer. When the bubonic plague breaks out in the West Indies, Colman, accompanied by another doctor, leaves for the Indies in order to test the potency of the serum. Helen Hayes insists on going with them, much against the wishes of her husband. While he is away, she contracts the disease and dies. The serum proves to be just the thing that was needed, and Colman, now a heralded scientist, returns to the States. He is tendered a reception, on his return, but tired of everything that has to do with pomp and pageantry, he leaves the institute and goes off with a friend, where they intend to make their experiments in peace. Directed by John Ford from the novel by Sinclair Lewis.

UPTOWN—Manager Tom Daley — Mary Astor and Ricardo Cortez in "Men of Chance." Mary Astor, stranded in Paris without any money, accepts the attention of a man, only to find that he is a detective. He takes her to jail, where she is helped by an American, who pays her fine. Halliday wants her to pose as a Countess, so that he and his partner, will be able to break Ricardo Cortez. Mary marries Cortez, and after the wedding they go to America, where Cortez is very lucky at the race track, winning a great deal of money. Halliday then comes to Mary, and says that he is broke, and in order to help him she tells him to bet his last bill on a certain horse. With this and further information that

she unwittingly gives him, Halliday is able to break Cortez. Finally realizing what she has done, Mary confesses everything, and is finally able to turn the tables on Halliday. Directed by George Archinbaud, for R.K.O.

TIVOLI—Manager James Lynch — "The Broken Lullaby," a Paramount picture with Lionel Barrymore, Phillips Holmes and Nancy Carroll. Phillip Holmes, during a battle, kills a German boy. Finding a book beside him, he learns his name and address. After the war, Phillip, very unhappy over this, decides to return the book to the boy's parents, and ask them for their forgiveness. Once there, he finds himself unable to confess, and poses as a Parisian friend of the German boy's. The parents learn to love him as they did their own son, and ask him to remain with them. Phillip now in love with Nancy Carroll, tells her everything, but she forbids him to tell the parents, as they are happy now, and the confession would only afford them more pain. Adapted from the play by Maurice Rostand.

IMPERIAL—Manager H. V. Knevels — A Paramount production, "Shanghai Express," with Marlene Dietrich and Clive Brook, supported by Warner Oland and Anna May Wong. After several years of separation, Marlene Dietrich and Clive Brook finally meet, on a train bound for Shanghai. On the way the train is captured by rebels, and Brook is held as hostage. The rebel chief, Warner Oland, threatens to blind Brook, if Marlene does not become his mistress. She consents to do this, and Brook, disgusted, says he will have nothing more to do with her. Oland is killed by a jealous Chinese girl, and Marlene and Brook are reconciled. Directed by Josef Von Sternberg.

SHEA'S — Manager Jerry Shea — Louise Dresser, Jobyna Howland, and Minna Gombell in the Fox film "Stepping Sisters." Louise Dresser, former Burlesque girl, is trying to crash the sacred portals of society. She is progressing very well, and is made chairman of the committee, to raise money for a home for "Homeless Cats and Dogs." But all her "castles in the air" are smashed when two old friends, also former burlesque girls, arrive at her home, and literally "give her away." But everything is brought to a happy ending, after the society leader has been told off by Louise Dresser. Directed by Seymour Felix.

New Bill to Ban Foreign Stars

A proposed Bill in Washington now plans to ban foreign stage and screen stars. A statement was made that the U.S. had enough of Charley Chaplin, Garbo, Chevalier, Deitrich, Janning, etc., etc. But what this "loud speaker" forgot to remember was that the foreign contribution to the stage and screen of the United States has been the Elixir of Life which has sustained this self-same stage and screen!

It is just another one of those damn fool embargoes, similar to the "Smoot-Hawley Tariff Bill," which any U. S. normal citizen can now see the benefits thereof?

Justice Kelly Reserves Judgment

Justice Kelly, in the Supreme Court of Ontario, reserved judgment in the case between the Carlton Amusement Limited, proprietors of the Paulton Theatre, Toronto, and General Sound Equipment Limited. The Carlton Amusement Co., are asking \$1,000 for the payment of a used sound set.

Garrett Resigns from

B. I. P. of America

Sidney Garrett, who promoted the British International Pictures of America, Inc., has resigned and a statement made by M. A. Dent, a director of British International Pictures Limited, states that there is a possibility of an American head being selected. An American film man, who can be sold on the idea that British pictures are good, might be persuaded to send some of the gold, over to England upon which it is written, "In God We Trust."

Laemmle Jr. Lining Up Stars

Carl Laemmle, Jr., has a starry idea, and is busily occupied in lining up stars, new stars for the 1932-33 Universal program of 26 features. Boris Karloff, Tala Birell, Lew Ayres are mentioned. Among the stories we find, Fanny Hurst's "Back Street," directed by John Stahl and starring John Boles; Tom Mix in "Desert Loot," directed by Al Rogell.

Ilo-Ilo Theatre, Cumberland, B.C. Destroyed in Big Fire—Films Safe

Round About the Studios

Leading Roles Assigned For "Night Court"

Phillips Holmes and Anita Page will have the leading roles in Metro-Goldwyn-Mayer's picturization of "Night Court," the story by Mark Hellinger and Charles Beahan.

Other members of the cast so far selected include Walter Huston and Lewis Stone, who have just completed parts in "The Wet Parade."

Holmes has appeared in such films as "The Broken Lullaby," "Two Kinds of Women" and "An American Tragedy." Miss Page's last picture was "Are You Listening?" not yet released.

W. S. Van Dyke, who has just made "Tarzan, the Ape Man," with Johnny Weismuller in the title role, will direct "Night Court."

Large Cast Universal's "Night World"

Hobart Henley has completed his picture, "Night World," at Universal City. "Night World" has the heaviest cast of any Universal picture since "The Hunchback of Notre Dame." It includes Lew Ayres, Mae Clarke, Boris Karloff, Dorothy Revier, Hedda Hopper, Dorothy Peterson, Russell Hopton, Huntley Gordon, Arletta Duncan, Florence Lake, Bert Roach and Clarence Muse, celebrated colored actor who was added for the final week of production.

"As You Desire Me" New Garbo Film

Metro-Goldwyn-Mayer announces that Garbo's new starring picture, following the completion of "Grand Hotel," will be "As You Desire Me," the play which ran a full season at the Maxine Elliot Theatre in New York a year ago.

The new film will be directed by George Fitzmaurice, who has made such films as "Mata Hari" and "Strangers May Kiss."

One of the leading roles in "As You Desire Me" will be played by Eric Von Stroheim, returning to motion pictures after a long absence. Von Stroheim's last appearances on the screen were in "Three Faces East," "The Great Gabbo" and "Friends and Lovers."

Albertson to Play In "Huddle"

Plenty of snap and pep on the screen has won Frank Albertson a role as an up-to-the-minute Yale freshman in "Huddle," the Metro-Goldwyn-Mayer college football story starring Ramon Novarro that went into production at the Culver City studios last week.

Albertson has been seen in such productions as "The Connecticut Yankee," "Big Business Girl," and most recently as a daring race car driver in "Racing Youth." In "Huddle," he plays Larry Wilson, a wealthy young freshman who causes Novarro a great deal of embarrassment when the latter enters Yale with a scholarship earned during spare time as a mill worker.

Girls in Training at Gainsborough Studios

At the Gainsborough Studios at Islington of the Gaumont British Picture Corporation, twelve British girls are undergoing six months training with a view to becoming screen actresses.

This encouraging step towards the development of home talent may lead to the establishment of new stars in the film firmament, and any one of the twelve may see her name in electric lights and on the boardings at no very distant date.

"Desert Loot" to Go Into Production at Universal

"Locations" used to be picked out by studio experts from automobiles. Now they are picked out by airplanes. Al Rogell spent a day over New Mexico and Arizona mountains, mines, deserts and valleys for the proper scenic locations for Tom Mix's picture, "Desert Loot," which goes into production at Universal City this week.

Price Revision, National Projector Carbons

Effective February 1st, 1932, due to exchange charges and alteration of manufacturing costs, the following are the new prices on the more commonly used sizes of National Projector Carbons. No discount is allowed from these prices other than 10% in full case lots of one size, the case quantities being indicated. Prices are for smallest package of that size.

OLD TYPE VERTICAL CARBON LAMPS—

½" x 12" Cored, 1000	\$11.60 per 100
⅝" x 12" Cored, 500	7.70 per 50
¾" x 12" Cored, 500	9.90 per 50

5/16" x 6" Orotip, Cored or Solid, 1000....	\$8.40 per 100
11/32" x 6" Orotip, Cored or Solid, 1000....	9.00 per 100
¾" x 6" Orotip, Cored or Solid, 1000.....	9.60 per 100

WHITE FLAME A.C. COMBINATIONS—

⅝" Sets — 250 Sets	\$9.27 per 25 Sets
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¾" Sets — 250 Sets	\$11.20 per 25 Sets
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LOW INTENSITY REFLECTOR ARC LAMPS—

6.4mm. x 8" Solid, 1000	\$5.10 per 100
7mm. x 8" Solid, 1000	5.50 per 100
7mm. x 8" Cored, 1000	5.80 per 100
8mm. x 8" Solid, 1000	6.00 per 100
8mm. x 8" Cored, 1000	6.50 per 100

9mm. x 8" Cored, 1000	\$7.00 per 100
10mm. x 8" Cored, 1000	7.70 per 100
12mm. x 8" Cored, 1000	9.00 per 100
13mm. x 8" Cored, 1000	9.60 per 100
14mm. x 8" Cored, 1000	10.20 per 100

8mm. x 8" and 12mm. x 8" S.R.A. Combination — 500 pairs.....	\$9.60 per 50 pairs
8mm. x 8" and 13mm. x 8" S.R.A. Combination — 500 pairs.....	9.90 per 50 pairs

HIGH INTENSITY REFLECTOR ARC LAMPS—

9mm. x 20" Cored, 1000	\$31.40 per 100
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5/16" x 9" Orotip Cored, 1000	\$10.20 per 100
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Complete price list on all sizes with burning specifications mailed on request.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

Canada's Leading Theatre Supply House.

Luxury Tax Montreal, includes Sliding Scale for Theatres, beginning 4 cents for 25 cent Ticket